



The National Sporting Library NEWSLETTER

A RESEARCH CENTER FOR HORSE AND FIELD SPORTS

MIDDLEBURG, VIRGINIA

NUMBER 90

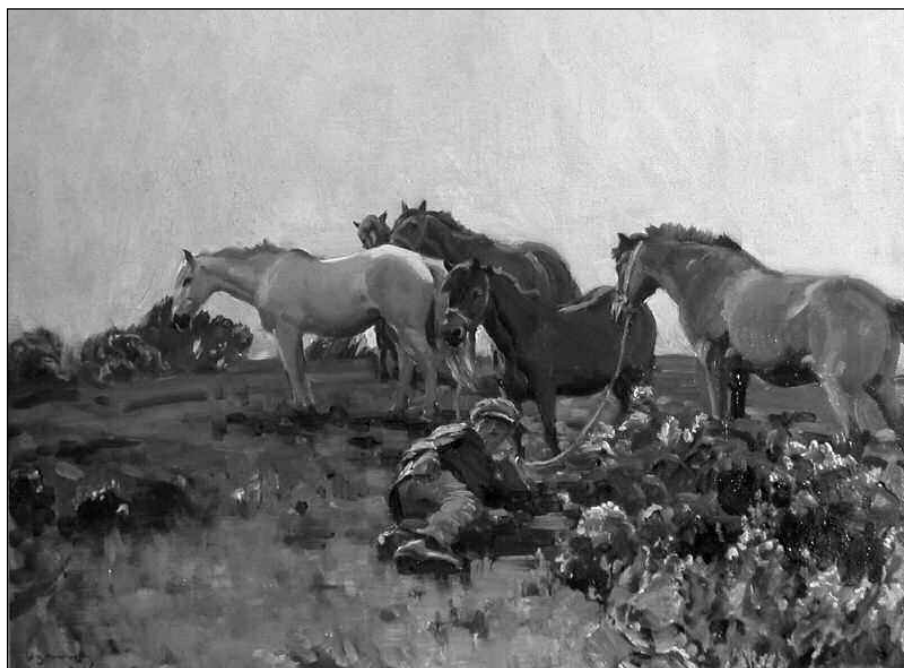
1954 • FIFTY-FIVE YEARS • 2009

WINTER 2008/2009

A Unique Vintage: National Sporting Library Receives Felicia Warburg Rogan Sporting Art Collection

Felicia Warburg Rogan has cultivated some of the finest wine in Virginia at her Oakencroft Winery in Charlottesville, for which she will soon receive the state's most prestigious honor for winemakers, the Gordon Murchie Lifetime Achievement Award. Just as carefully as she has tended her vineyard, Mrs. Rogan has put together a superb collection of British sporting art. On November 13, 2008, the National Sporting Library honored Mrs. Rogan for her generous donation of important British sporting paintings with a formal dinner for invited guests in the Founders' Room.

Mrs. Rogan's collection of fifteen paintings spans the 19th and 20th centuries and features top works by British masters including Sir Alfred J. Munnings; John Emms; John F.



Sir Alfred James Munnings (English, 1878-1959)
*Shrimp with Ponies in the Ringland Hills near
Norwich, c. 1911*
oil on canvas
20 x 24 inches
Signed AJ Munnings
Gift of Mrs. Felicia Warburg Rogan

Herring, Jr.; Lionel D.R. Edwards;
Michael Lyne; and George Wright.

In 2002, Mrs. Rogan announced her intention to donate sixteen paintings to the Library as a bequest. This year, after selling her Oakencroft Estate, Mrs. Rogan made the decision to give fifteen of the paintings to the Library, with one work by Munnings remaining as a bequest.

Mrs. Rogan has been active as an art collector for almost four decades. "I began my Collection of British Sporting Paintings in the early 1970's and bought many of them from Richard Green in London," reflected Mrs. Rogan. "I have always loved Munnings and my favorite is

one which I still have of *Mares in a Field* [Rose, Wildbird, Peggy, and Stockings in a Pasture]. But I also discovered George Wright and John Emms and the Sporting Library has my wonderful one of *Hounds in a Stable* [Foxhounds and a Terrier in a Stable Interior] - always greatly admired and the best of all the Emms I have seen. I am so happy that the Collection is all together at the Sporting Library and over the years will be seen by admirers of these three artists."

The Library commemorated the historic gift by hosting a dinner attended by Mrs. Rogan, the Library's Board of Directors, the Ivy Circle, and other special guests. Jacqueline B. Mars, Vice Chairman of the Board, generously sponsored the elegant dinner.

Nancy H. Parsons, President &

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John Emms (English, 1841-1912)
*Gone to Ground—A Grey Hunter with
Foxhounds and a Terrier, 1887*
oil on canvas
30 x 24 inches
Signed and dated '87
Gift of Mrs. Felicia Warburg Rogan

Rogan Collection

continued from page 1

CEO and Manuel H. Johnson, Chairman of the Board of Directors, thanked Mrs. Rogan for her generous gift.

Taking the podium, Mrs. Rogan expressed her enthusiasm for the Library and the Museum of Sporting Art at Vine Hill. Mrs. Rogan encouraged those in attendance to follow her example – set by her establishment of the Felicia Warburg Rogan Sporting Art Initiative in 2002 - by donating fine works of sporting art to the Library.

Sir Alfred J. Munnings (1878-1959), who is considered the premier equestrian painter of the 20th century, painted three of the works in the Rogan Collection. Munnings composed hundreds of works during his career and also directed the British Royal Academy for five years from 1944-49. One of the two Munnings' paintings currently on view at the Library, *Shrimp with Ponies in the Ringland Hills near Norwich*, was painted in 1911 and depicts the young Gypsy boy tending sleek, contented ponies in a sunlit field. During the summer of that year, Munnings painted a number of canvases of ponies in a sandpit in Ringland Hills in Norwich. The white pony in the Rogan painting

Photo by Karen Buckley



Mrs. Felicia Warburg Rogan

closely resembles those that appear throughout the Ringland Hills pictures, including a portrait in the Sir Alfred Munnings Museum in Dedham, England, titled *Augereau* (1911). Munnings wrote that "Augereau was the most picturesque of white ponies – an artist's ideal." The summer heat Munnings described in his writings is well-conveyed by the halo of brushstrokes surrounding the blazing sun near the upper left corner of the canvas.

Although best known for his portrayal of fiery Thoroughbred racehorses and staid hunters, Munnings provides a sensitive portrayal of two draft horses in *Percherons and Farm*

Hands in a Barn Interior. Munnings sculpts the full barrel of the white Percheron with cool, mossy green shadows. Narrow slivers of sunlight project onto the rough barn walls.

The two Munnings paintings are the first by this artist to be acquired by the Library for its permanent collection. In 2008, the Library's very popular exhibition, *Reflections on a Life with Horses: Paintings by Sir Alfred Munnings from the Paul Mellon Collection at the Yale Center for British Art*, attracted hundreds of visitors, and Munnings was the focus of the Library's inaugural symposium last February. A third painting by Munnings, *Rose, Wildbird, Peggy, and Stockings in a Pasture*, will be given to the Library by Mrs. Rogan as a bequest. It is a significant work in the artist's oeuvre, as Munnings discussed it in his autobiography, *The Second Burst*.

Another renowned English animal painter from the generation before Munnings, John Emms (1841-1912), painted *Foxhounds and a Terrier in a Stable Interior* (illustrated on the cover of the Spring 2008 newsletter) and *Gone to Ground – A Grey Hunter with Foxhounds and a Terrier*. The first canvas is an almost life-size portrayal of foxhounds at rest in a large box stall accompanied by a perky white Jack Russell terrier. Reuter remarked that, "Today, John Emms is the most sought after hound painter of any nationality and his work is rarely dated...If there is a finer example anywhere of his work, I have yet in my career to see it."

The second Emms painting depicts a patient gray hunter, surrounded by hounds and a terrier, awaiting its rider who has apparently ventured into the brush. Mrs. Rogan also contributed two framed sets of vignettes - one of foxhunting and one of farmyard animals by the British artist John F. Herring, Jr., (1820-1907).

The remaining nine works record scenes of foxhunting. Lionel Edwards (1878-1966), perhaps the most noted twentieth-century British sporting artist after Munnings, painted *The Quorn*, showing mounted foxhunters thundering across the celebrated hunting territory in the county of Leicestershire, England. It is the first oil painting by Edwards in the Library's collection.



Jan Neuharth with Library Vice Chairman Jacqueline B. Mars and Dr. Betsee Parker, Member of Board of Directors

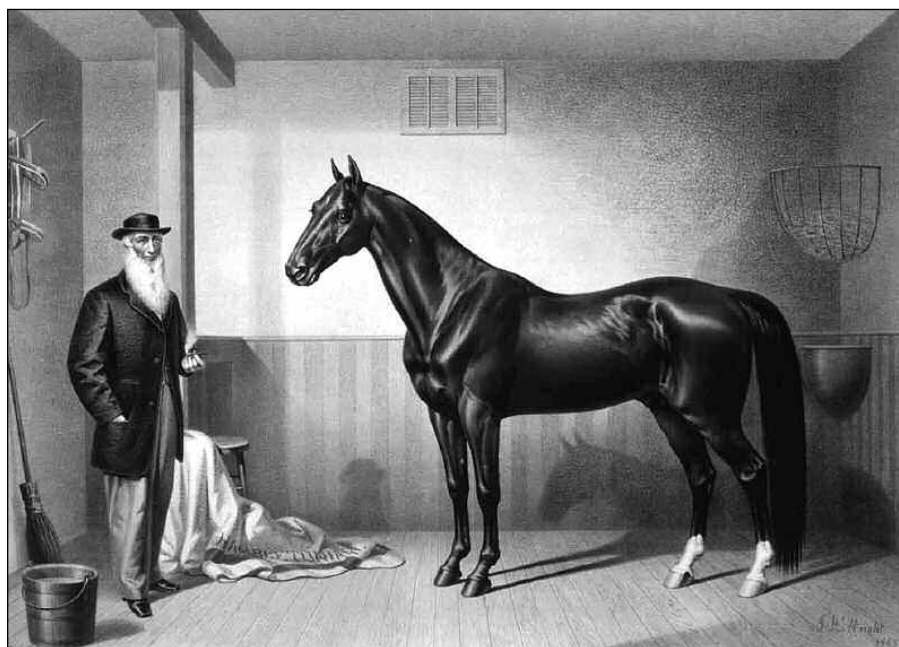
Frederick M.M. Warburg with the Middleburg Hunt at Goose Creek and Middleburg Hunt, Full Cry with the Blue Ridge in the Distance by British artist, Michael Lyne (1912-1989), each relate to Mrs. Rogan's family's historical ties to Middleburg. Her uncle, Frederick M.M. Warburg, son of prominent New York banker, Felix M. Warburg, purchased two parcels of land in Middleburg in the 1930's, establishing Snake Hill Farm (the land today is owned by the Goodstone Inn). Warburg brought Lyne to the United States in 1949 to paint foxhunting compositions, including two scenes of the Middleburg Hunt. Warburg himself appears on horseback in the Goose Creek picture, a scene recognizable to those familiar with Middleburg Hunt territory along Foxcroft Road.

A series of six paintings by British artist, George Wright (1860-1942) [*At the Kennels; Out of Reach, A Fox at Bay on a High Wall; Closing In; two works titled A Treed Fox; and In on the Death*] documents the pursuit of a fox. Both George Wright and his brother, Gilbert, worked as illustrators early in their careers, and their works were published in calendars and catalogs. All but one of the Wright paintings in the Rogan donation were painted *en grisaille* (black-and-white) and may have served as illustrations. The group of Wright paintings also includes a full-color composition of *A Treed Fox*.

Mrs. Rogan's remarkable collection of paintings graced the walls of the Founders' Room as a true feast for the eyes. That evening, Reuter concluded his remarks about Mrs. Rogan's historic donation by saying, "So, Felicia, I take my hat off to you. Ever on the cutting edge, you are among the first to recognize the importance of the National Sporting Library and our new museum as a repository for the paintings that celebrate the country life that we all love, and are so fortunate to live. Your generosity will not only bring great joy to this community forever, but will ensure that this institution will guard sporting art's rightful place in both the history of art and of human culture."

The Rogan paintings are currently on display in the Daniels Reading Room at the Library.

The Story of Harness Racing by Currier & Ives to Open on March 13



Color lithograph after James Henry Wright (American, 1813-1883)
Rysdyk's Hambletonian, 1876
25 x 33 inches
Published by Currier & Ives (1857-1907)
The Harness Racing Museum and Hall of Fame, Goshen, N.Y.

On Friday, March 13, a collection of rare, original Currier & Ives lithographs will be on display at the National Sporting Library. The exhibition, entitled *The Story of Harness Racing by Currier & Ives*, will be featured in the Forrest E. Mars, Sr., Exhibit Hall through Friday, July 3, 2009.

This exhibit is on loan from the Harness Racing Museum & Hall of Fame, located in Goshen, N.Y. Goshen, a colonial village known as "The Cradle of the Trotter," is the birthplace of trotting. Today, the sport is known as harness racing; its horses are Standardbreds. The museum's brilliant showcase celebrates harness racing's history and heroes. The Harness Racing Museum is home to the world's largest collection of Currier & Ives trotting prints, and its educational and interactive exhibits are dedicated to the preservation and promotion of America's first pastime. This is the first loaned exhibition that the Library has received from the Harness Racing Museum. The Library is actively building relationships with institutions such as the Harness Racing Museum in planning future exhibitions at the Museum of Sporting Art at Vine Hill.

This show of more than thirty original lithographs features a selection from the Harness Racing Museum's main collection. It is sponsored by grants from: the Patricia S. Winder Fund; the CTW Foundation, Inc.; the Thomas W. and Florence T. Murphy Fund of the New York Community Trust, the State of New York; and the Agriculture and New York State Horse Breeding Development Fund.

The more lithographs illustrate, in an artful way, harness racing's important role in American culture and history. Prints depicting great trotting horses, bucolic mid-19th century scenes and comedic adventures convey a picturesque view of Americana prior to the advent and development of photography.

Courtesy of the Harness Racing Museum and Hall of Fame

Mrs. Henry Weldon Donates Dutch Painting; Dr. Arthur K. Wheelock, Jr., to Lecture on February 21

The National Sporting Library received a generous donation by Mrs. Henry Weldon of New York of a seventeenth-century Dutch painting, *Horse in a Landscape*, by the artist Abraham van Calraet (1642–1722). Painted circa 1690, this oil on panel work is the oldest painting in the Library's permanent collection. The artist has portrayed a dark brown horse against a dramatic landscape of cliffs beside the ocean. A sky billows with cumulus clouds above the horse, which is shown in three-quarter view standing atop a plateau in the foreground. Jan and Willem Jan Hoogsteder suggested in a recent publication that the landscape is Italian. The seaside landscape and ruins in the background are indeed reminiscent of the area near the Bay of Naples.

Abraham van Calraet painted in the city of Dordrecht in South Holland, a port known for its ship-building industry. Though little is known about Calraet's life, the subject matter of his work is similar to that of his more famous contemporary and probable teacher, Aelbert Cuyp (1620-1691). Both artists painted the Dutch landscape and images of horses and other livestock appear frequently in their work. Calraet's paintings have been mistakenly attributed to Cuyp, since Calraet often signed his works with the same initials, AC. Although the Weldon painting is signed *A. Cuyp*, a number of scholars have confirmed its authorship by Calraet.

Calraet likely composed his works from life sketches. An almost identical brown horse appears in *Two Horses in a Landscape*, in the Kunsthandel Hoogsteder & Hoogsteder in The Hague, Netherlands. In the Hague picture, the dark brown horse stands head-to-tail with a chestnut horse against a Dutch landscape with windmills in the background.

The painting is unusual in that it was enlarged by additions to the panel above and to the right of the horse. "Additions are not all that common in Dutch art, but they do exist," said Wheelock. "Very little is



Abraham van Calraet (Dutch, 1642–1722)
Horse in a Landscape, c. 1690
oil on panel
19 x 23.3 inches
Inscribed lower left: A. Cuyp [indistinctly]
Gift of Mrs. Henry Weldon

known about the reasons for doing it, although I can imagine that there were a wide range of reasons. In this case it seems to have been largely to provide an atmospheric ambience for the horse."

Mrs. Weldon and her late husband, Henry (who was born in The Netherlands), collected Dutch and Flemish paintings for more than four decades. The Calraet horse was exhibited in 1999 at the Walters Art Gallery in Baltimore, Md., as part of the exhibition, *An Eye for Detail: 17th-century Dutch and Flemish Paintings from the Collection of Henry H. Weldon*.

"Although the Calraet painting cannot be labeled a sporting painting *ipso facto* it is none the less a fine example of a skillfully-executed oil heralding the importance of animals in art in Western culture," said the Library's Curator of Fine Arts, F. Turner, Reuter, Jr. "In this context its acquisition fits nicely within the mission statement of our library and new museum." President & CEO, Nancy H. Parsons, added, "We are thrilled to have this lovely Dutch painting for the Library's collection

and we thank Mrs. Weldon for her generous gift."

To celebrate the arrival of Mrs. Weldon's donation of *Horse in a Landscape* to the Library, Arthur Wheelock will place this delightful painting in the context of seventeenth-century Dutch art and culture in his upcoming lecture, "Horses, Windmills and Skaters: Images of Pleasure and Purpose in the Dutch Republic." The lecture will occur at 2 p.m. at the Library on Saturday, February 21 as part of the Public Lecture Series. Wheelock will explore the ways in which the Dutch found both delight and warnings about human behavior in the games and sports that they so enjoyed.

Since 1975, Wheelock has served as Curator of Northern Baroque Painting at the National Gallery of Art in Washington, D.C., and is also a Professor of Art History at the University of Maryland in College Park, Md. Author of numerous books on Dutch painting, he has also organized a number of major exhibitions, including *Gods, Saints, & Heroes: Dutch Painting in the Age of Rembrandt* (1980); *Johannes Vermeer* (1995); and *Aelbert Cuyp* (2001).

To reserve a space for the lecture, please call Judy Sheehan at 540-687-6542 x 10 and leave a contact number where you may be reached.



John H. Daniels Fellows in Residence During Fall 2008

Amy Freund Explores Hunting Symbolism in French Eighteenth-Century Portraiture

In the modern world, hunting sports are open to everyone. But in eighteenth-century France, only the king, his family, and members of the nobility had the right to hunt. In her Roundtable lecture at the Library on December 13, 2008, *Portraiture and the Culture of the Hunt in Eighteenth Century France*, Amy Freund, Ph.D., a John H. Daniels Fellow, illustrated how French noblemen (and women) commissioned artists to include hunting imagery in their portraits to underscore their position in relation to the monarchy.

Freund is an Assistant Professor of Art History at Texas Christian University in Fort Worth, Tex., and



John H. Daniels Fellow, Amy Freund

was in residence at the Library for four months. Freund earned her doctorate in Art History from the University of California at Berkeley and has spent extensive time in France. She held a two-year Andrew W. Mellon Postdoctoral Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C., in 2006-2008.

Her interest in hunting imagery arose from her dissertation, "Revolutionary Likenesses: Portraiture and Politics in France, 1789-1804." Influenced by the ideas of the Enlightenment, Revolutionary portraiture emphasized the sitter's communion with nature or intellectual pursuits.

Freund revealed that earlier portraiture from the French monarchy – in stark contrast to the Revolutionary period – conveyed such themes of domination and power as the individual's military acumen, political prowess, and hunting pursuits. Some individuals chose to be portrayed with or commissioned portraits of their hunting dogs, while others were shown with their shotguns and dead game. Only the nobility could participate in the sport of mounted stag hunting. Freund illustrated in her lecture a remarkable portrait of Queen Marie Antoinette in Austrian military costume riding astride a horse during a stag hunt. During a period of Anglomania in the 1770's and 1780's, many portraits depicted noblemen donning British hunting attire in emulation of the emerging foxhunting culture in England. In her lecture, Freund discussed the works of such artists as Alexandre-François Desportes (1661-1743), Jean-Baptiste Santerre (1651-1717), Jean-Marc Nattier (1685-1766), and animal painter Jean-Baptiste Oudry (1686-1755).

The Library's French books on hunting, dogs, and horses (many from the Daniels Collection) provided Freund insight to eighteenth-century thought on hunting, with prevailing ideas of man's dominion over other animals and nature, which paralleled the monarchy's authority over its subjects. Some books yielded surprises. While perusing the *Almanach de Chasseur*, a rare treatise on hunting published in 1773, Freund discovered a list of male and female dog names inscribed in an eighteenth-century hand on the book's endpapers.

Freund will incorporate her research into a chapter in her forthcoming book, *Portraiture and Politics in Revolutionary France, 1789-1804*.

English Professor Susan McHugh Traces the Evolution of Women Riders

Susan McHugh, Ph.D., spent the month of November at the Library as a John H. Daniels Fellow during a sabbatical from her teaching posi-

tion in the Department of English at the University of New England in Maine. She researched the topic, "Velvet Revolutions: Girls, Horses, and Stories of Professional Sports," exploring the evolution and portrayal of women's participation in jumping sports.

McHugh has ridden horses all her life and foxhunted as a teenager with the former Winnimuset



Susan McHugh with John Emms' *Hounds in a Stable*

Hounds in New Braintree, Mass. During her doctoral study at Purdue University in Indiana, McHugh began examining animal-themed novels while writing her dissertation. She became intrigued with a recurring storyline in twentieth-century equestrian literature, that of woman and horse training for an important race in which the female protagonist is barred from competition or official victory. "It does seem odd to have this story of a girl and horse who can't be the actual winners of the race," remarked McHugh. "In actuality, women were barred from [high-stakes race] riding in England until the 1970's."

There are very few early images and accounts of women riding prior to the 1700's, with one remarkable illustration of Queen Elizabeth I of England on horseback depicted in a woodcut in the Library's 1611 edition of George Turberville's *The Booke of Falconrie or Hawking*. "In the historical

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THE NATIONAL SPORTING LIBRARY NEWSLETTER (ISSN 1068-2007)

Number 90, Winter 2008/2009

Published by the
National Sporting Library
Tel. 540-687-6542 · www.nsl.org

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F. Turner Reuter, Jr., Presents *Animal and Sporting Artists in America* in Lecture and Booksigning

Animal and Sporting Artists in America, the National Sporting Library's new reference work by Curator of Fine Arts, F. Turner Reuter, Jr., was released on October 15, 2008. In his lecture the following evening, Reuter recalled how he came to write this impressive volume. "The release of my book brings a sense of closure; the conclusion of over thirty years of hard work," said

Reuter began his lecture by recalling his childhood on the family farm, Glenstone, in Aldie, Va. Reuter credited his grandfather, Fritz Reuter, and his parents, Dr. F. Turner and Nancy Reuter, for instilling in him a love of both sporting life and art. "Both my parents and grandparents commissioned paintings of their standout animals. It was probably my love for these paintings that led



The author is joined at the podium by his family (L to R), including daughter, Matilda; wife, Dana; daughter, Hannah; brother, Jock; and parents, Nancy and Dr. F. Turner Reuter, Sr.

Reuter. "By 1979, I had taken over the reins of the Red Fox Inn, where I hung my growing inventory in the dining rooms. But as a young art dealer, I was frustrated by the lack of published material on America's sporting artists, especially those lesser-known artists whose works were available to me." Alexander Mackay-Smith, co-founder and then Chairman of the Board of the Library, was among those who supported Reuter's writing ambitions.

The Library is grateful to Chairman of the Board Manuel H. Johnson and all of the book patrons who made this publication possible. The Library wishes to acknowledge Mary Catlett and Stormy Stokes Hood for their excellent work in promoting and publicizing the book.

to my lifelong passion for sporting art."

Reuter's active involvement in the sporting community led to his introduction to collectors. "I was first exposed to important private collections while traveling as a young jockey. After steeplechase meetings, owners, trainers, and riders were often invited to parties at grand houses such as Montpelier in Orange [Va.] and Rolling Rock Club [in Ligonier, Pa.]. In places like these, the rooms were thick with both paintings and sculpture that celebrated the sporting life that I knew so well." He met major sporting art collectors in the Middleburg area, including Paul Mellon, George Ohrstrom, Joan Irvine Smith, and Harry Peters. Reuter broadened his



Col. John Zugschwert, Chairman of the Board
Manuel H. Johnson and wife, Mary, and
Librarian Lisa Campbell

knowledge of sporting art while studying at the University of Exeter in England, where he had the opportunity to familiarize himself with sporting art masterpieces in museums and private collections.

"The title *Animal and Sporting Artists in America* reflects my belief that animal and sporting art are inseparable," explained Reuter. "So while sporting art could be considered depictions of man pursuing game, and include racing, polo, field trialing, and other games and competitions involving animals, my definition would also include images of animals in urban settings, animals in interiors, portraits of people with animals, certain landscapes, and some still-life and genre pictures."

Animal and Sporting Artists in America contains 2,384 biographies of artists born before 1936 who depicted sporting or animal subjects. In his lecture, Reuter traced the history of animal and sporting art in America and illustrated works by some of the artists featured in his book. Many of the first examples of American paintings of animals documented the flora and fauna of the New World as scientific record, such as a painting of a Land Crab from 1585 by English artist, John White, and Mark Catesby's early 18th-century images of plants and animals indigenous to Virginia and the Carolinas. Beginning with John James Audubon in the early 19th-century, artists "...moved from static, two-dimensional images of animals to the fully-developed figures set in highly-detailed landscapes."

The image gracing the cover of the

book, Thomas Hewes Hinckley's *Day's Bag* (1846), showing a brace of setters with grouse and woodcock, was chosen partly because it was painted at the dawn of what Reuter calls the "Golden Age of Sporting Artists" (1830-1950). The beginning of this Age was heralded by the growth of urban population and rise of the middle class, leading to the romanticizing of country life in art and literature. In the remainder of his lecture, Reuter highlighted sporting artists from this period, many of which are represented by works in the Library's collections, such as Alvan Fisher, Henri DeLattre, Herbert Haseltine, and Edward Troye. Yet he also introduced the audience to works by great masters of American art, such as Albert Bierstadt, Winslow Homer, George Bellows, George Caleb Bingham, Thomas Eakins, and John Singer Sargent. Although these artists are better known for works in other genres, nevertheless, these may too be considered sporting artists.

Reuter's book is intended not just for the art connoisseur, but for those who love country living and its pastimes. "This book is dedicated to the country way of life," Reuter proclaimed. "Whether you are a farmer or foxhunter, whether you simply have pets or just enjoy feeding the birds, we all share a responsibility, we are all stewards of the land."

Animal and Sporting Artists in America, published by the National Sporting Library, is available through Red Fox Fine Art for \$195 for the standard edition and \$495 for the deluxe edition. For more information or to place an order online, visit <http://www.redfoxfineart.com/> or call 540-687-5780.

John H. Daniels Fellows

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record, women are mentioned as hunting in the eighteenth century," McHugh explained. "There are many records of aristocrats bending the rules and there doesn't seem to be a prohibition against women riding."

One topic that figures prominently in McHugh's research is ladies sidesaddle riding. McHugh cited several works in the Library's collections, including John Allen's *Principles of Modern Riding for Ladies* (1825), Mrs. Stirling Clarke's *The Habit and the Horse* (1857), and Lida Fleitmann Bloodgood's *The Saddle of Queens* (1959) which describe women's riding habits and demonstrate that women attained very high levels of training in the sidesaddle. In analyzing nineteenth-century manuals of riding, McHugh traced an increase in social acceptability of women riders throughout the century linked to clothing innovations, such as the safety skirt and breeches that could be worn under riding habits. By the late nineteenth and early twentieth century, it became fashionable for young girls to begin their training astride, even if they learned sidesaddle later.

Sporting novels also provided McHugh a glimpse into attitudes towards women riders. She praised the Library's rich collection of foxhunting novels by Robert Surtees and by Edith Somerville & Martin Ross, as well as some unexpected finds, such as Hawley Smart's *Cleverly Won. A Romance of the Grand National* (1887), a National Velvet-type story in which the female heroine trains a horse to compete in England's Grand National steeplechase, but only her boyfriend rides the horse in the race.

McHugh intends to publish her research as a chapter in her upcoming book, tentatively titled *Animal Narratives: Forms of Species and Social Agents*. In addition to writing on equestrian sports, she has authored the book, *Dog*, (2004) as part of Reaktion Books' *Animal* series.

Falconry Event Delights Visitors

On November 1, 2009, the National Sporting Library hosted its first children's program of the Saturday Public Lecture Series, *Falconry: An Introduction to a Royal Sport*. This spectacular event was organized by local falconer Barbara duPont of The Plains, Va., and involved participation by several members of the Virginia Falconers Association and their birds. More than fifty children and their families listened to falconer Lee Chichester's informative talk on the front portico of the Library and later witnessed a



Arc, a Gyr/Saker falcon hybrid wearing a leather hood used to keep the bird calm

flying demonstration in the fields of the nearby Hill School. Chichester lives with her husband, Jack Russell, in Meadows-of-Dan in southwestern Virginia.

The sport of falconry involves hunting quarry using raptors – predatory birds – including falcons, hawks, and kestrels. Falconry originated in China around 2200 B.C.E. and later spread to the Middle East and Europe. Centuries ago, only kings and the nobility had the privilege of owning falcons.

Today you do not need to be royalty to enjoy this ancient sport. There are over 4000 licensed falcon-

ers in the United States. As Lee Chichester explained to the audience, anyone may become a falconer if he/she is willing to undertake the training and certification. In the State of Virginia, one must complete a two-year apprenticeship with a licensed falconer and become certified with the state's Department of Game and Inland Fisheries to possess and hunt with raptors. It takes seven years to become a Master Falconer such as Bill Harry (of Vienna, Va.), who participated at the Library's event and also serves as Secretary/Treasurer of the Virginia Falconers Association. Harry has flown birds for over sixty years and became an apprentice in his early teen years. Master falconers may keep up to five birds at one time.

Falconry is the only legally-recognized sport in the United States where individuals may keep wild animals for the purpose of hunting. Licensed falconers may trap and capture birds from the wild and then train them. Chichester described the ridge trap in which falconers hide in a blind and use a tethered pigeon as bait. The relationship between falconer and bird is mutually advantageous – the raptor receives shelter, protection from predators, and food in exchange for its captivity. "They don't stay with us because they love us," explained Eva King of Keswick, Va., while exhibiting her kestrel, Annie. "Life in the wild is really hard...but life with us is cake. Whether you catch that squirrel or not, you'll still get your dinner."

During the flying demonstration at the Hill School, Eva and Annie demonstrated the use of the lure as a training tool. Bait (in this instance, a quail leg) is inserted into the center of a round leather lure. The lure is attached to a rope known as a creance. Eva swung the lure in a large circle and released Annie into the air. After a couple attempts, Annie struck the lure and was rewarded for her work. The little kestrel tore at the quail leg ravenously, hunched over her quarry in a posture known as "mantling."

While the birds are in captivity,



Barbara duPont and her peregrine falcon, Sadie Hawkins

they are sometimes kept in enclosures known as mews during the hunting season, which lasts from October until March. Some falconers release their birds back to the wild at the conclusion of the hunting season, while others keep them over the summer while they molt, or grow new feathers.

Visitors had the opportunity to meet many kinds of birds, both pure-bred and hybrid varieties. Arc, a handsome falcon belonging to Andrew and Eva King, is a cross between the very large Arctic-dwelling Gyr falcon and a Saker falcon, which comes from the Middle East. Two peregrine falcons were present: duPont's Sadie Hawkins and Harry's peregrine falcon, VAPA, named for the bird's long-distance flight between the states of Virginia and Pennsylvania. Peregrines are the fastest raptor used in falconry and can attain speeds of 130 mph. Elfie, a Red-tail hawk brought by Chichester, excited the crowd when she emerged from her traveling box, or "giant hood" with wings flapping. Ray Miller of Front Royal, Va., brought a Harris' hawk, a breed from the American Southwest which hunts cooperatively with other Harris' hawks in groups.

Additional photographs from the event may be viewed online at <http://www.nsl.org/falconryevent.html>.



Two Galleries at Vine Hill Open

The Board of Directors of the National Sporting Library is pleased to announce the opening of the Museum of Sporting Art at Vine Hill. The museum, located in the brick Federal-era house adjacent to the Library at 102 The Plains Rd. in Middleburg, opened to the public on January 1, 2009.

Two galleries in Vine Hill are open to the public, offering a preview of the new art museum. Selections from the Library's permanent collection of art are on display.

Construction will begin this spring on a new wing of the museum on the west side of the building. When the new wing is opened in late 2010, the museum will feature eleven galleries for permanent and traveling exhibitions.

Vine Hill is open to the public by appointment during the normal operating hours of the Library: Tuesday through Friday 10 a.m. to 4 p.m. and Saturday 1 to 4 p.m. For more information or to arrange a visit, call 540-687-6542 or visit our website at <http://www.nsl.org/vinehill.html>.

2007 Coaching DVD Now Available; Posters, Catalogs Also Offered For Sale

The 2007 Coaching Weekend DVD is now available from the Library for \$20. Produced by Flying Colors Productions, the DVD features a 34-minute documentary about the coaching event, which took place in Upperville, Va., from September 27-30, 2007 as a fundraiser for the National Sporting Library.

Other DVDs, posters, exhibition catalogs, and notecards may be ordered from the National Sporting Library. For more information, items for sale may be viewed online at <http://www.nsl.org/store.html>, or may be ordered by calling 540-687-6542 during our operating hours, which are Tuesday through Friday 10 a.m. to 4 p.m. or Saturday from 1 p.m. to 4 p.m.



Secretariat's Owner, Helen "Penny" Chenery, Visits Library

The Library was honored to host Mrs. Helen "Penny" Chenery on October 17. Mrs. Chenery toured the Voss exhibit with President and CEO, Nancy H. Parsons (pictured on left), and former President, Peter Winants.

In addition to two-time Horse of the Year (1972-73), Secretariat, and Riva Ridge (Champion Older Male Horse of 1973), Chenery's family owned Hill Prince (Horse of the Year, 1950), whose portrait by Franklin B. Voss hangs in the exhibition.



2008 Duplicate Book Sale Results

The results are tallied from the 2008 Duplicate Book Sale. The sale is held annually in early autumn and is open to current donors to the Library. Proceeds from the sale fund new book acquisitions.

Total Duplicate Book Sale Proceeds: \$17,094. **Book with most bids:** #63 *The Horse: His Gaits, Points, and Conformation*, by Paul Brown, New York: Charles Scribner's Sons, 1943, with 5 bids. **Book with highest bid:** #30 *Life and Sport in Aiken*, by Harry Worcester Smith, New York: The Derrydale Press, 1935, for \$875. **Number of lots sold:** 134 of 210 lots. **Bidders from:** 12 states and 1 foreign country – Delaware, Kentucky, Maryland, New Jersey, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Texas, Virginia, Wisconsin, and Ireland.

Upcoming Events

Unless otherwise noted, all events are open to the public. Please RSVP to Judy Sheehan at 540-687-6542 x 10 and leave a contact number. Many recent events have had waitlists. If you RSVP and then are unable to attend a scheduled event, please call so we can give your place to someone else.

Saturday, February 21, 2 p.m., Public Lecture Series, Arthur K. Wheelock, Jr., Ph.D., Curator of Northern Baroque Painting, National Gallery of Art, *Horses, Windmills and Skaters: Images of Pleasure and Purpose in the Dutch Republic*, lecture.

Saturday, February 28, *The Voss Family, Artists of American Sporting Life* closes.

Tuesday, March 3 through Saturday, March 7. Founders' Room closed.

Tuesday, March 10. *Recent Donations to the National Sporting Library Art Collection* opens in Founders' Room and Paul Mellon Foyer.

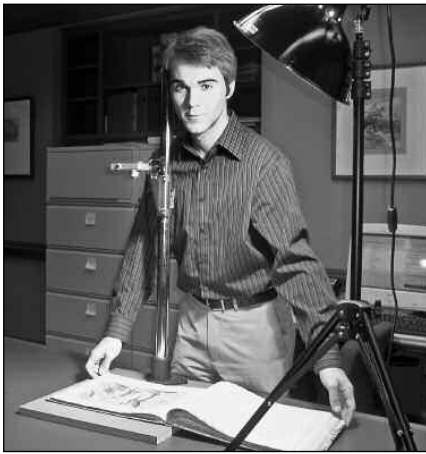
Friday, March 13, *The Story of Harness Racing by Currier & Ives*, opens in the Forrest E. Mars, Sr., Exhibit Hall.

Friday, July 3, *The Story of Harness Racing by Currier & Ives* closes.

Digitization Project Underway

The initial stage was launched in December for an online exhibition of treasures from the F. Ambrose Clark Rare Book Room and the Library's permanent art collection. The goal is to post on the Library's website images and text describing select material this summer.

Mickey Vetter, a third-year art history student at University of Virginia, who interned at the Library, used a digital camera to photograph Johannes Stradanus' *Venationes* (c.1578), Paul Brown's *Inaugural Llangollen Race Meeting 1931* (1932), J. F. Herring, Sr.'s *Portraits of the Winning*



Mickey Vetter, a third-year Art History student at the University of Virginia

Horses of the Great St. Leger Stakes, at Doncaster, from the year 1815 to 1824 (c.1824), and John Graves' original autograph manuscript of the famed hunting verse *D'Ye Ken John Peel* (c.1829).

The online exhibition will provide a method to view the material, and also serve as a rich source of information with detailed descriptions about each image displayed. The software for the online exhibition will allow the viewer to zoom in on the images to enhance details of the engravings, hand-colored illustrations, even paper quality.

"This exciting new program will allow the Library to share some of the most rare books and manuscripts with a worldwide audience via the Library's website. I am very pleased to be moving forward with this important initiative," exclaimed Nancy H. Parsons, President and CEO.

—Lisa Campbell

Book Review

Mike Heck. *Spring Creek Strategies: Hatches, Patterns, and Techniques*. New Cumberland and Mechanicsburg, Pa.: Headwater Books and Stackpole Books, 2008. 166 pages.

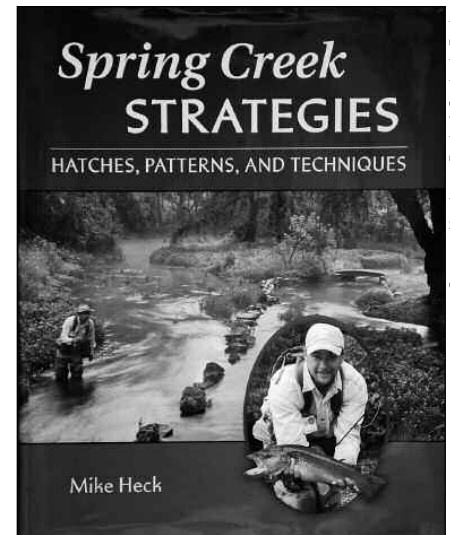
Mike Heck's *Spring Creek Strategies* is a must read for fly fishermen. Heck, an Orvis-endorsed guide and fly designer from Chambersburg, Pa., devotes chapters to the definition of a spring creek, various flies, techniques, observing predator behavior, and preserving the fragile existence of these unique waters.

Heck grew up in Fayetteville, Pa. near Falling Spring Branch in Chambersburg, Pa. The book is well illustrated with many pictures of Falling Spring Branch, Letort Spring Run (Carlisle, Pa.), Big Springs (Newville, Pa.) and other spring creeks nationwide.

In a chapter on defining spring creeks, Heck contrasts freestone streams with spring creeks. "Unlike most freestone streams, classic spring creeks or limestoners, derive most of their flow from an underground source and subsequently are influenced by the region's geology."

Heck states that spring creeks are rare and constitute only a fraction of the trout streams worldwide. "But where I live in south-central Pennsylvania, we are blessed with an abundance of them. Part of a limestone belt that starts in Virginia and runs into Maryland, Pennsylvania is one of the most fertile, spring creek rich areas in the world," Heck says. The characteristics of spring creeks are a limestone or volcanic geology, high pH levels, low gradient that begins in valleys, cold water throughout the summer, stable flow year-round and an abundance of fish and insects.

An important chapter, "Thinking Like a Predator," describes the great blue heron, found on many streams and rivers here in the East. "The first of many things I noticed was the way the heron was camouflaged. Although the heron is gray, the dull feathers never reflected sunlight," Heck explains. "Its overall dull appearance blended per-



fectly with shadows and dark places around the stream's edges, and from a trout's viewpoint, herons match the sky, making them virtually invisible." He adds that anglers should emulate the heron as much as possible, and should refrain from wearing bright clothes to spook the trout, wading into the stream and casting without observing what the fish is doing or feeding upon. One should remain, like the heron, as motionless as possible.

In the techniques chapter, fishing nymphs and dry flies are noted, but nymphs provide an important edge to the fly fisherman. "Whenever I arrive at the stream and first look at the surface, if there is no activity, I most often switch to a nymph," Heck says.

The Spring Creek conservation chapter details some problems facing spring creeks such as housing development, cattle grazing in the stream, and the use of explosives to blast rock that can drastically change how the water flows, etc.

Heck singles out Falling Spring Branch as one conservation success story. "Many areas of the stream were once wide and flat. Concerned fly fishermen formed the Falling Spring Greenway (FSG) and the Falling Spring Trout Unlimited Chapter after watching a once-healthy stream falter." With the help of landowners efforts to restore the stream began in the mid 1970's. Grants were received from the state's fish and boat commission, Heck adds.

—Douglas Lees

Recent Book Donations

17th Century Animal Husbandry – Jacqueline B. Mars, Middleburg, Va., donated Gervase Markham's 1653 edition of *Cheape and Good Husbandry for the Well Ordering of All Beasts and Fowls*. This particular volume is unique and exciting because it has several letters inserted which are written by Markham's relatives. Though the book is well-worn, and it has been rebound to insert the letters, all of the pages are present.

English Race Horses – David Doret, of Philadelphia, Pa., donated *Celebrated English Race Horses: Chiefly from the Illustrated London News, Illustrated Sporting and Dramatic News, from Drawings by J. F. Herring Sr., Ben Herring, Harry Hall, John Sturgess and others*, in two volumes, published by Henry T. Coates, Philadelphia, in 1876. These two large oblong folio-sized books are scrap-books of engravings from newspapers, with a printed title page, and were once the property of Samuel Riddle (owner of Thoroughbred champion Man o'War) of Glen Riddle, Pa.

Autobiography – Felicia Warburg Rogan, Charlottesville, Va., donated a copy of her autobiography, *Yesterday, Today and Tomorrow: A Memoir* (2008).

Foxhunting verse – James W. Symington, Washington, D.C., donated a limited edition of *Reynard the Fox; or the Ghost Heath Run* by John Masefield, illustrated by G. D. Armour. It is signed by the author and illustrator.

British racing periodicals – Barbara Sears, Hamilton, Mass., donated *The British Racehorse 1978-1980*, and its successor, *The European Racehorse 1981-1989*.

Equestrian books – Mrs. Alston Osgood Wolf, Charlotte, N.C., donated 85 equestrian books and periodicals.

British racing annuals and racing programs – Grace E. Ritzenberg, Berryville, Va., donated four volumes of *Chasers & Hurdlers* and eight volumes of *Timeform and Timeform Chasing Edition*, all from the 1970's. She also donated race programs from various racetracks from the 1950's through 1970's.

Virginia horsewomen – Francis Marion Bush, Midlothian, Va., donated a signed copy of the book he authored, *Famous Horsewomen of Virginia: Their Stories with Horse Racing*, published 2007.

NSL Offers Creative Ways To Give

What do you give to the person who has everything? One way to honor loved ones for birthdays and special occasions is to make a contribution in their name to the National Sporting Library! Donations of \$2,500 for the Chairman's Council or \$5,000 for the Ivy Circle are particularly nice gifts, as they provide invitations to private exhibit openings and other special events throughout the year. Giving levels and related benefits are listed on our website at <http://www.nsl.org/donorlevels.html>.

It is easy to donate online from our homepage at <http://www.nsl.org>, where you will be connected to a secure website, operated by Network for Good, where you may submit your donation.

The Library is a registered 501(C)3 charity and your donation is tax deductible. With your assistance, the Library may continue to offer exciting art exhibitions, informative lectures and events, and world-class research collections.



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